



S.A. MAXWELL  

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AND COMPANY

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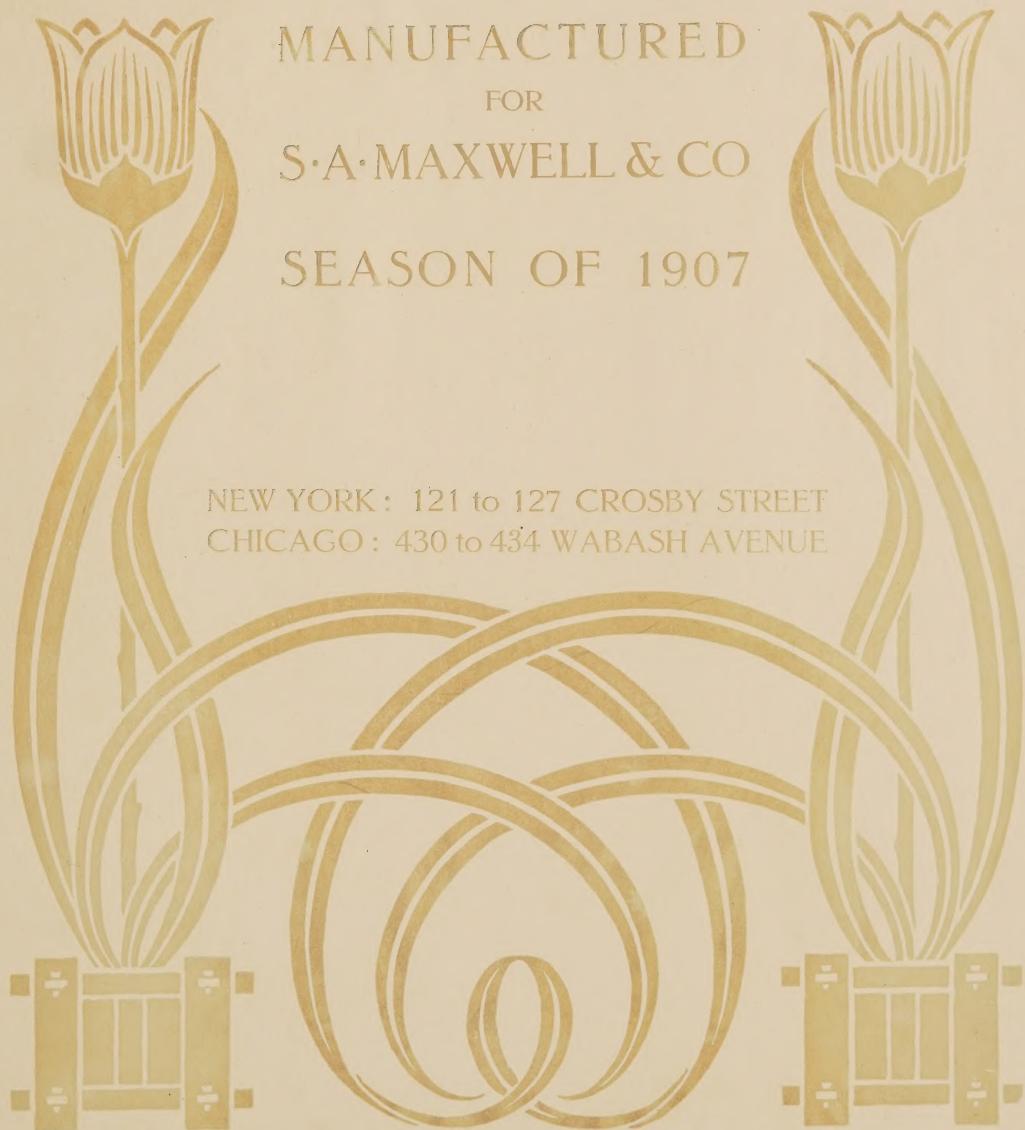
# INTERIORS

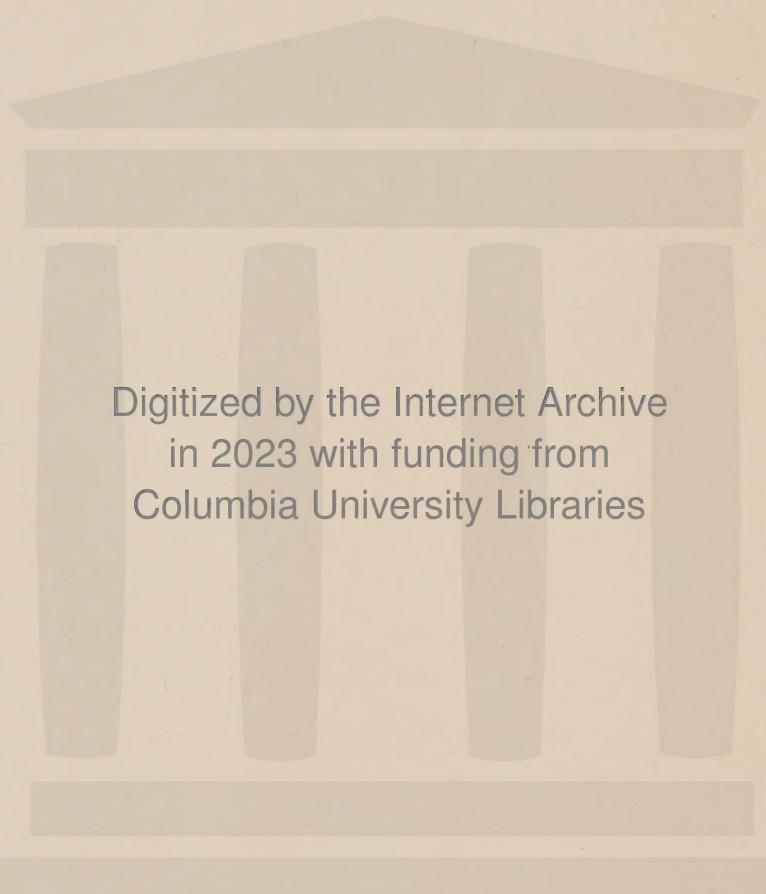
SHOWING

# WALL PAPER

MANUFACTURED  
FOR  
S·A·MAXWELL & CO  
SEASON OF 1907

NEW YORK: 121 to 127 CROSBY STREET  
CHICAGO: 430 to 434 WABASH AVENUE





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**W**HILE there has been quite a change in the character of designs in wall paper for the season of 1907, the styles of treatment vary but little from those of the past two seasons. We have endeavored to show the prevailing styles of decoration in the different interiors, but it is not intended that each paper must be hung as illustrated. A majority of the patterns are suitable for different rooms, and the mode of treatment would depend on the character of the room. All of the patterns shown are made exclusively for us.

At the request of a large number of our customers we reprint a table showing the contrast and harmony of various colors:

- ¶ RED contrasts with green, olive, gray, chocolate and yellow, and harmonizes with crimson, purple, rose pink, orange, and lemon.
- ¶ GREEN contrasts with red, crimson, purple, pink, orange and lavender, and harmonizes with olive, blue, gray, brown, yellow, and buff.
- ¶ YELLOW contrasts with purple, brown, blue, crimson and olive, and harmonizes with red, terra cotta, russet, rose, and warm green.
- ¶ BLUE contrasts with orange, yellow, warm brown, buff and cream, and harmonizes with purple, gray, sage green, and olive.
- ¶ OLIVE contrasts with orange, white and maroon, and harmonizes with green, black, and brown.
- ¶ ORANGE contrasts with purple, blue, olive, crimson and gray, and harmonizes with yellow, red, warm green, warm brown, and buff.
- ¶ RUSSET contrasts with green, black, olive and gray, and harmonizes with red, yellow, orange, and brown.
- ¶ BROWN contrasts with red, green, blue, yellow, and gray, and harmonizes with olive, cream, and light brown.

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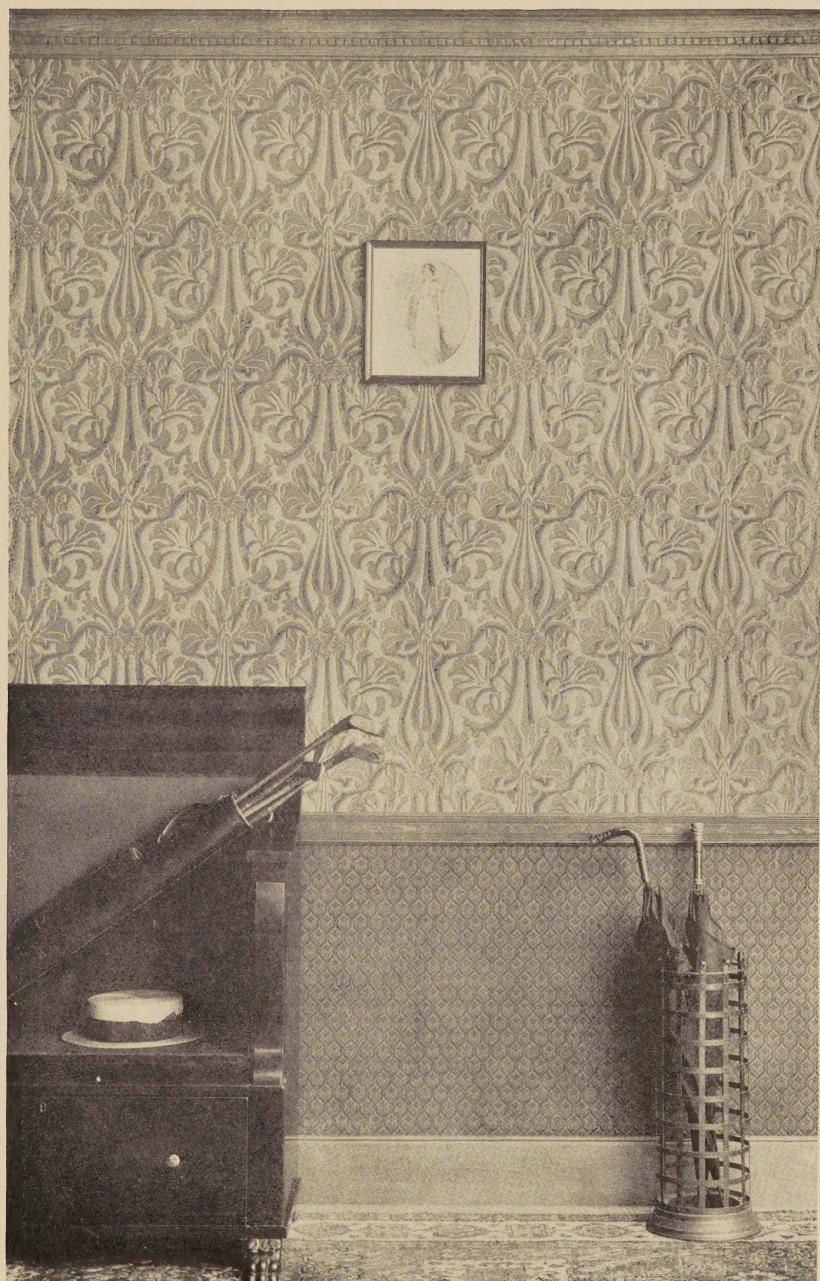
## INTERIOR NUMBER ONE.

**D**ID you ever observe that one's inclinations are to study the wall decorations when they enter a home for the first time? It seems to be the natural thing to do, and if the effect is harmonious it invariably creates a favorable impression of the occupant.

The importance of proper decorations for the hall cannot be overestimated, and dealers should urge purchasers to select first for the hall, and then for the rooms opening from it.

The paper used above the dado in our first interior is one of special merit. The design is artistic, and is so colored that the main figure stands out in relief like a pressed paper. The dado as shown is about three feet in height, but can be regulated according to the height of the ceiling. Both the side-wall and dado papers are printed on non-fading duplex.

If the ornaments between the stripes were omitted, the dado shown in Interior number two could be substituted for the one here shown.



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## INTERIOR NUMBER TWO.

**H**E RECEPTION hall decorated with the paper shown on opposite page cannot fail to be a pleasant one. There is enough color in the conventional flower to give life to the paper, and the harmonious blending of the colors is very pleasing. The dado paper is printed with a plain narrow stripe over a fine background, and when used, as shown in illustration, it is very effective. The flower ornament in the sidewall paper is cut out and pasted between the stripes.

The panel effect is made by cutting off the stripe and making a finish top and bottom by running it above the baseboard and below the hand-rail. There is not much work involved in finishing the dado in this manner, and the result will more than repay one for the outlay.

The paper for the main wall is suitable for a parlor or a living room, either cut to a finish or with drop ceiling. It is printed on nonfading duplex.



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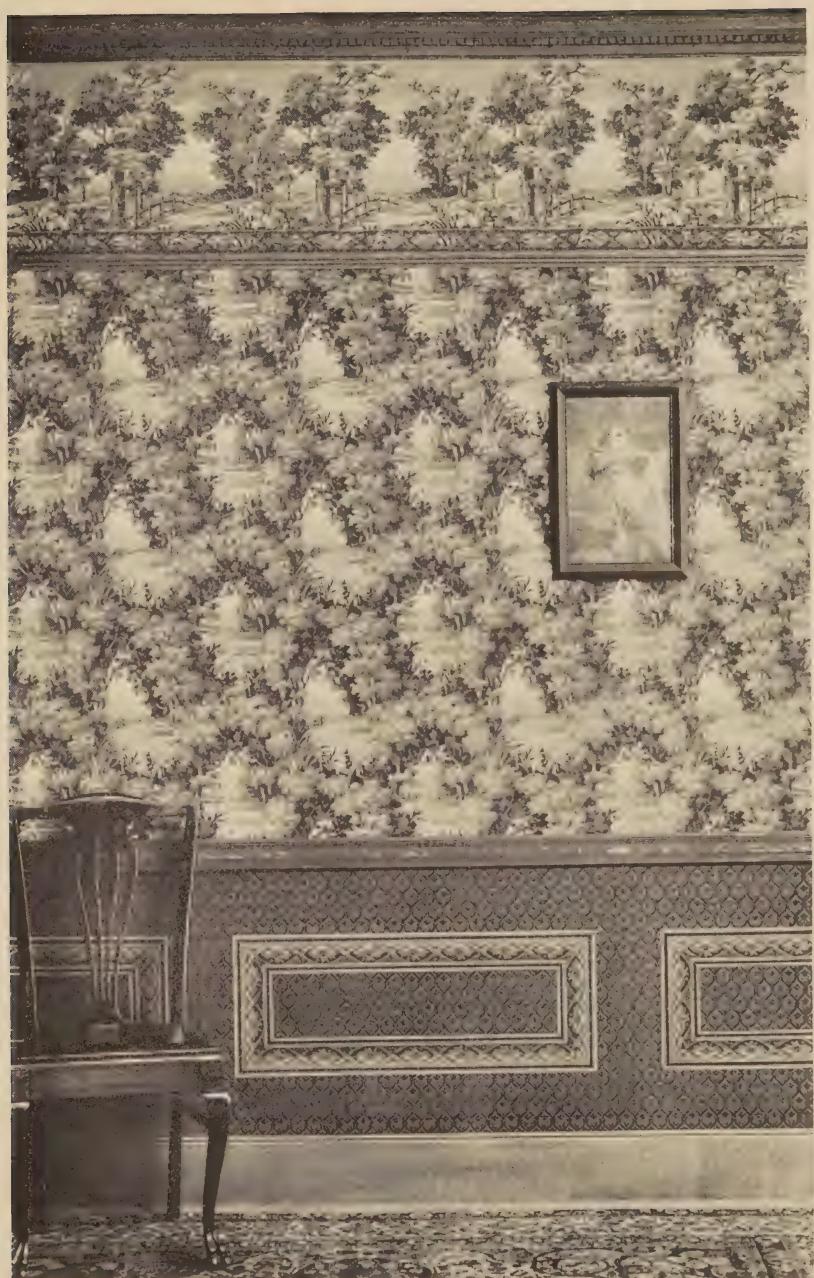
## INTERIOR NUMBER THREE.

**O**APESTRY papers are as much in vogue as ever, especially the foliage and scenery papers. One never tires of looking at beautiful trees in the country, and a good reproduction on paper is sure to give satisfaction. The illustration is not a faithful picture of the paper, the scenery effect being so faint it is almost lost. The paper represents an opening through the forest, showing fields and mountains in the distance. The paneling in the dado is a matter of personal taste, and if omitted, the dado could be hung to any height from three to five and one-half feet.

Another good treatment for the foliage paper is to use it with the dado shown in Interior number eight, choosing a suitable color if red is not desirable. In this case the match frieze should be omitted and the sidewall carried to the ceiling line.

The dado should be hung about five and one-half feet from the floor, and finished with a plate-rail for a dining room, or a photo-rail for the library or living room. If the paper is used for a hall the treatment as shown is very appropriate.

A good effect can also be secured with this paper by using the style of treatment shown in Interior number eleven.

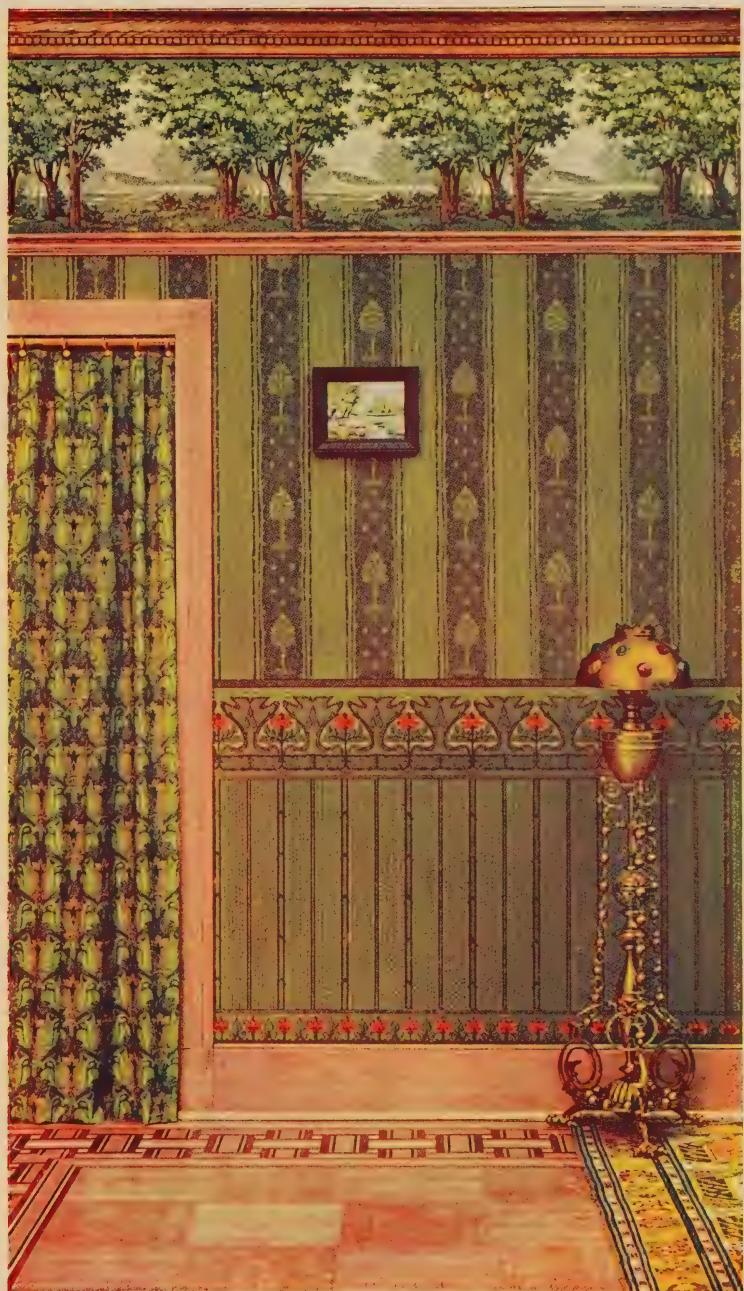


## INTERIOR NUMBER FOUR.

**H**IS illustration shows the principal decoration in the frieze, which is a popular style at the present time. We are confident that this frieze will be a large seller, for it is rich in coloring and attractive in design. The sidewall is made in the prevailing shades of green, brown, and red. All are two-tone, and make a good background for pictures and ornaments.

This paper with the proper treatment is appropriate for any room in the house excepting a bedroom. When used for a library the sidewall paper could be carried to the base-board or hung above a high wainscot. The colors are soft and subdued and restful to the eye. This paper will meet the requirements of those desiring a wall without much decoration and at the same time wish to avoid the monotony of a plain ingrain or duplex.

If one wishes a room with a high dado and no frieze, the striped paper used as an upper, in conjunction with the lower paper in Interior number fifteen, will make a pleasing combination.



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## INTERIOR NUMBER FIVE.

**H**IS is one of the most attractive and artistic papers made this season. The figure is printed in tints and shades of the ground color, producing a rich effect. The shading of the paper is an innovation, and the effect very pleasing.

There is no frieze made to match this paper, and it should either be carried to the ceiling line, finishing with a picture moulding, or used with a drop ceiling, as shown in the illustration.

One cannot make a mistake in selecting this paper for either the parlor, reception room, or living room. The pattern is printed on nonfading duplex paper.

We believe the nonfading duplex papers will be heartily received by the public, as it is not satisfactory to purchase a handsome paper and have it fade in a short time.



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## INTERIOR NUMBER SIX.

**D**HEN buying wall paper, people generally select more expensive paper for the parlor than for any other room. The paper for this room is supposed to last for some time, the parlor not being used as much as the other rooms. The pattern shown on opposite page is printed on our nonfading duplex, and with proper care should be serviceable for a number of years.

One should avoid selecting a paper that will give the room a stiff or set appearance. The lines in the paper are graceful, and while the design is conventional, the effect is very pleasing. Where the pattern is printed on regular white stock, it is in shades of the ground color with a high-light touched with gold, which gives a perfect relief effect.

It is not intended to use a frieze with this paper. It can be hung either as illustrated or with the picture moulding lowered about eighteen inches and the ceiling paper dropped to it.



## INTERIOR NUMBER SEVEN.

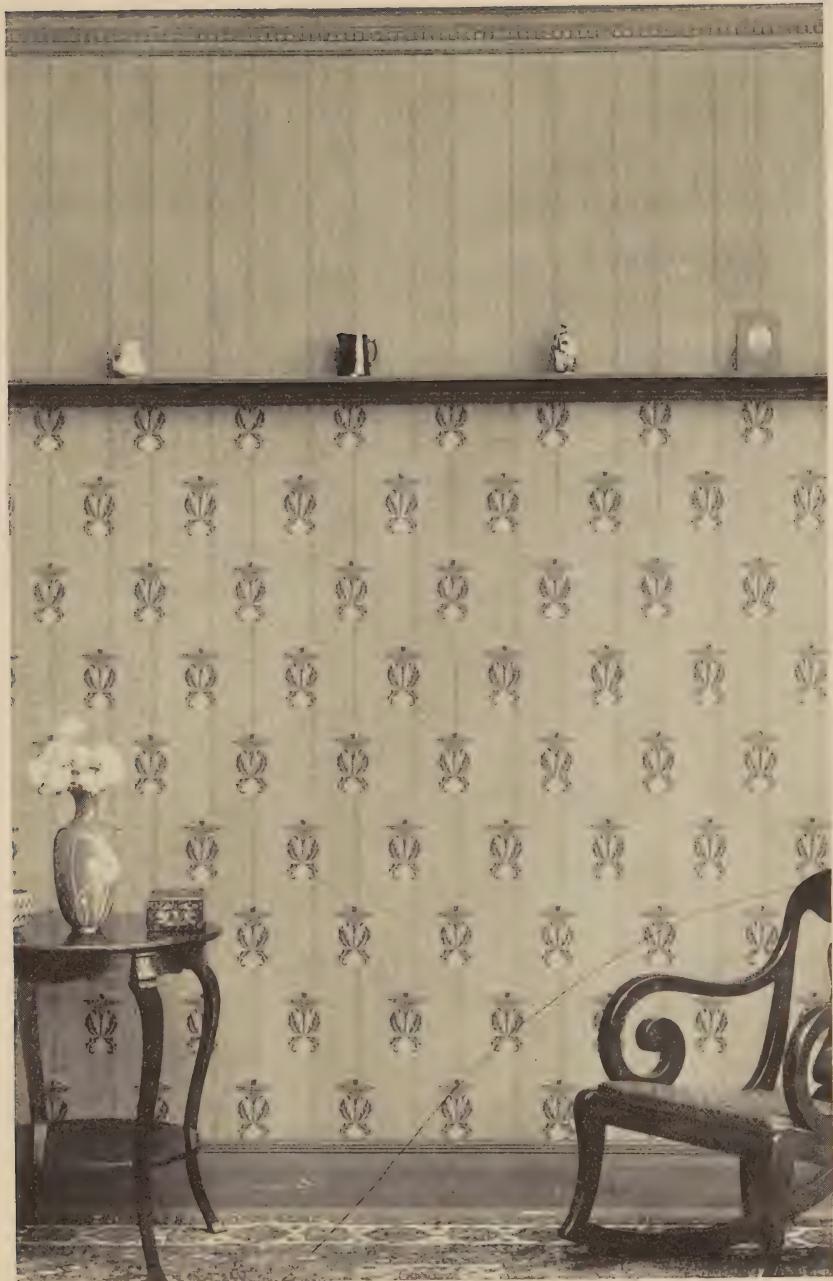
HE decorations of the living room should be bright and cheerful, but not gaudy. This is the "everyday" room of the house, and its influence should be very restful.

There is enough color in the paper shown here to brighten the walls, but not enough to detract from the pictures, draperies, or furniture.

The background has a textile effect, is a good imitation of the fabric, and will display pictures and ornaments to good advantage.

The broken stripe running through this background adds to its effectiveness.

The treatment can be reversed as shown in number thirteen Interior, using the figured paper for the upper third with a plain lower.

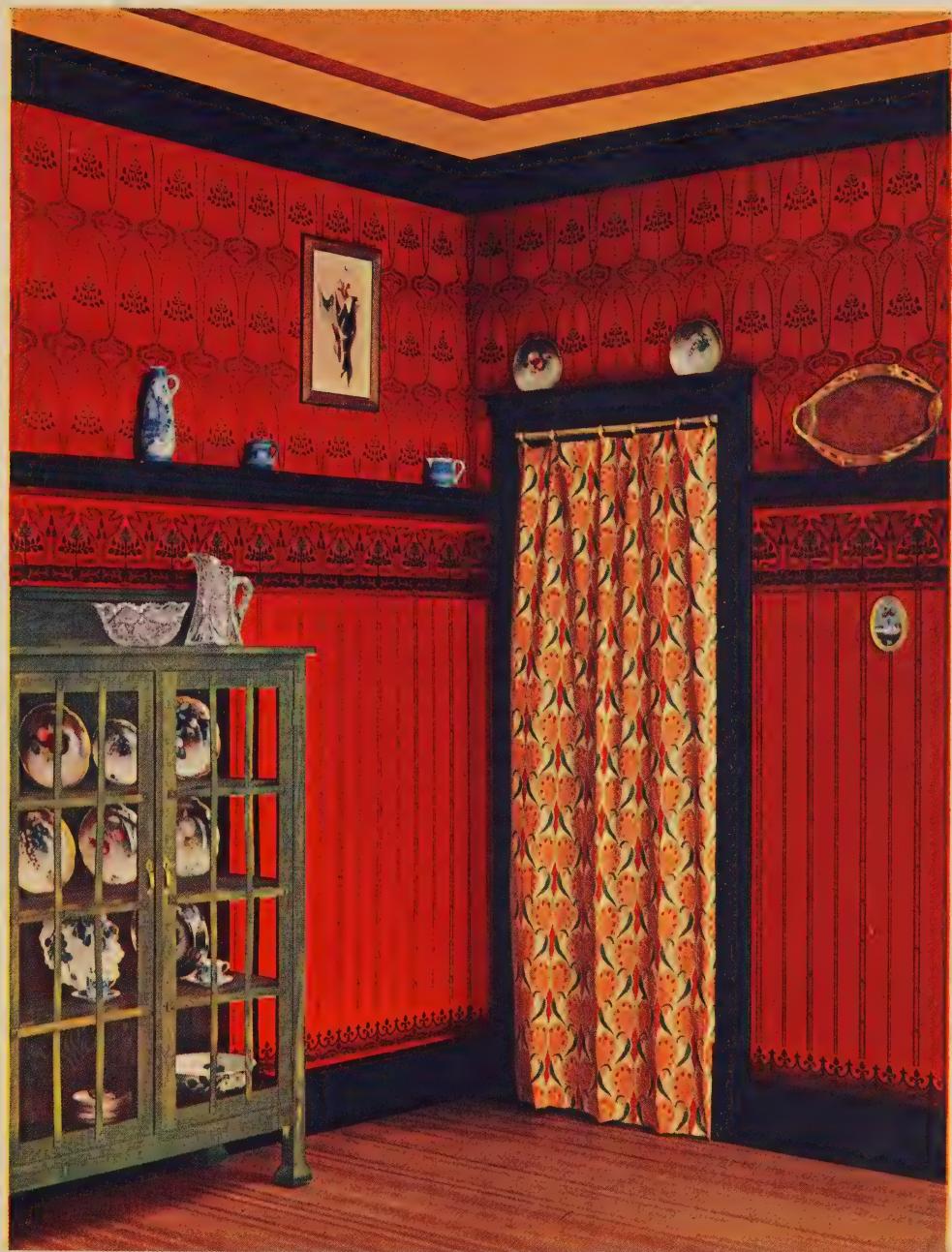


## INTERIOR NUMBER EIGHT.

**H**PROMINENT author wrote, "If you would enjoy your food, be good humored." We think he should have added, and have a cheerful dining room. Special care should be taken in the decoration of this room; the impression made should be a pleasant one. This can be effected by the use of cheerful colors, as shown in illustration opposite, or by use of papers suggesting peace and plenty, as shown in number ten.

Red is especially appropriate for rooms when the light is from the north or east.

The red dado used with the yellow upper shown in number ten, would make a very decorative room, or the red upper used with the green lower in number ten, would be very rich and pleasing. We would not suggest an all-red room when the light is from the south or west; shades of green, brown, or deep blue will produce a more restful effect in the summer time. The patterns shown on opposite page are printed in various colors on nonfading duplex as well as white stock.



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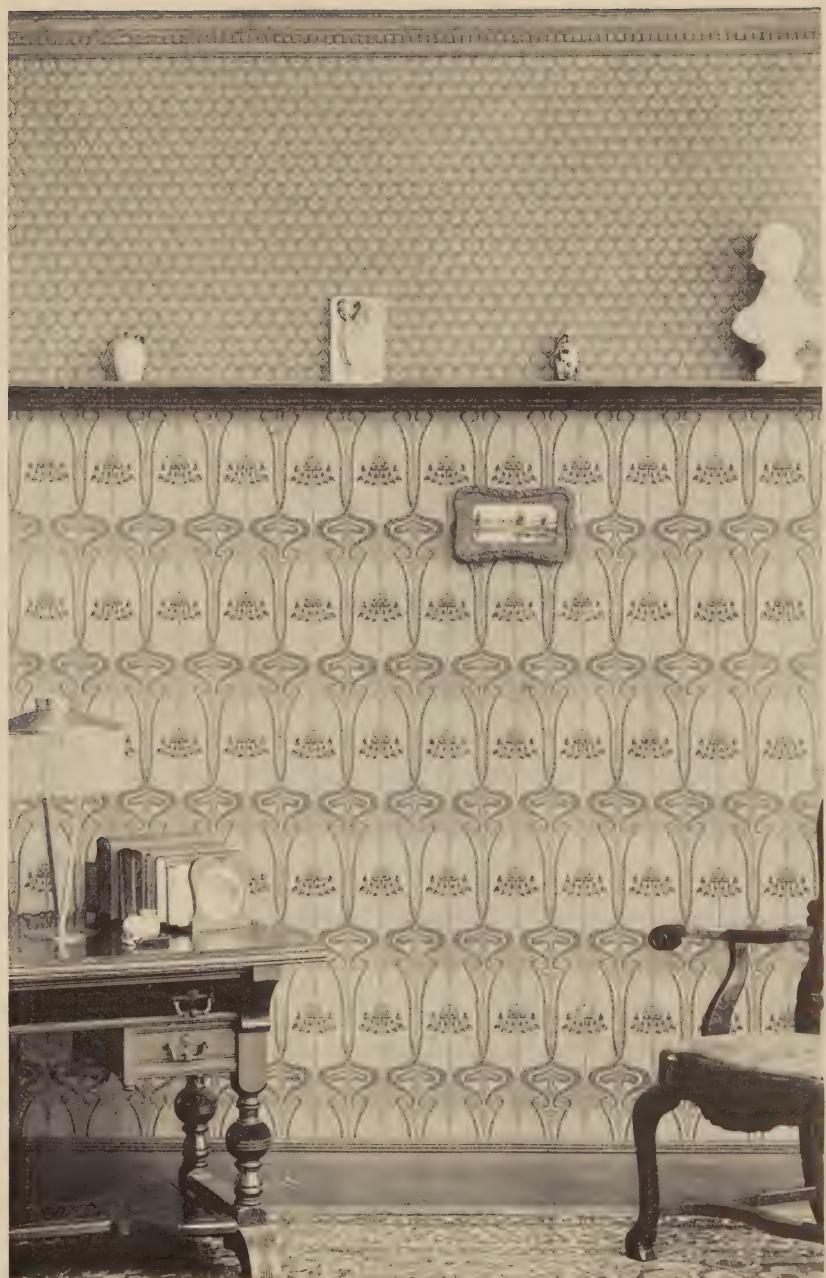
## INTERIOR NUMBER NINE.

**A**NOTHER room is shown with the principal decoration below the shelf-rail. In this style of treatment a good background is secured for fine pictures and ornaments.

The small figure in the upper will furnish the room better than a plain paper, also making a good background. By reversing the papers a very pleasing effect can be secured

While the illustration shows an upper third effect, the paper used for the lower two-thirds would make a very satisfactory hall, if used alone and carried to the picture moulding. In using for a hall, if the papers were reversed, the one with a small figure would make a good dado, carried up the stairs, as in Interior number two.

Both papers are printed on nonfading duplex as well as the regular stock.



— Maxwell —

## INTERIOR NUMBER TEN.

HE dining room on opposite page cannot fail to impress one favorably. There is everything combined to make the room one of cheer and gladness. The narrow border below the plate-rail greatly enhances the beauty of the room. It is hung around the room in the usual manner.

The stripe in the dado paper is cut out and put over the border, making a continuous stripe from the plate-rail to the base-board. In like manner the stripe is cut out and put at both top and bottom of the border. This makes a different scene in each panel framed by the narrow stripe.

The grape trellis design still continues to be a favorite for upper treatment of the dining room.

The vines twining around the trellis are very natural, there being nothing stiff or set in the effect. The pattern is also printed on darker shades with a gold over-print, which produces the effect of tapestry cloth woven with a gold thread through it.



W.H. Thorne & Co.

## INTERIOR NUMBER ELEVEN.

**G**ENUINE fruit tapestries and fruit tapestry papers have always been popular for dining room decorations. The fruit tapestry shown in this illustration is made in rich shades with a gold over-print, whereby the genuine fabric effect is obtained. The pattern is made in combination with eighteen-inch frieze and match ceiling, which will permit of its use in combination above the dado, where the height of the room warrants this style of decoration. For a dining room of ordinary size, the order of decoration shown by this illustration is specially recommended. If the room be small, the styling could be omitted, the panels being made the full size between plate-rail and ceiling angle. The styling used is the same as the upper in Interior number nine, and is made in colors to harmonize or contrast with the workings of the fruit tapestry pattern.

The very effective paper used below the plate-rail is also suitable for use below a chair-rail as a dado. If the room is large, the panel border may also be used with good effect on the ceiling.



## INTERIOR NUMBER TWELVE.

**D**HEN selecting paper for the bedroom, one need never hesitate in choosing floral effects. A person may tire of flowers covering the entire wall, but in using floral papers for the upper third of the wall only, and plain or striped papers for the lower two-thirds, a very pleasing and decorative effect is secured.

The pattern shown here for the upper is printed over a background of white lines, which gives the paper a soft textile effect. If the room is unusually high the papers could be reversed, hanging the poppy pattern below the photo-rail with the stripe above. In this case the frieze should be used at the ceiling line to relieve the plain effect above the photo-rail. We would suggest for this purpose the match frieze for the poppy pattern, or a festoon frieze either trimmed to the drapery, as shown in Interior number eighteen, or cut out to the festoon, as shown in Interior number fourteen.

If no border is used at the ceiling line, the drapery frieze, mentioned above, trimmed to the festoon (which gives it a depth of about ten inches), can be used very effectively below the photo-rail. The photo-rail of course should be hung according to the height of the room.



Maxwell

## INTERIOR NUMBER THIRTEEN.

**F**ROM a decorative point of view the papers shown in this very attractive room are exceptionally good. Both the upper and lower papers are printed on pulp stock, the same stripe running through each, thereby affording perfect harmony in color, the soft tones in which the thistle is printed blending with the background.

The pattern is suitable for the living room, library, or chamber, the dark colors being very rich and subdued.

The background is very effective, being on the burlap order, and the paper cannot fail to give satisfaction.

There is no frieze made for the thistle pattern, but it would look well used for the entire wall, if the upper third treatment were not desirable.



## INTERIOR NUMBER FOURTEEN.

**H**EADROOM decorated after Interior number fourteen will please the most fastidious. The design is a conventional rose tree, small in figure, and printed over a faint background representing grass. The effect is very artistic, the narrow border below the plate-rail making a good finish.

The paper above the rail is a simple paper of lines and dots.

The lower part of the border is cut out, leaving the festoon of flowers to fall over the plain paper. There is very little work involved in cutting out the border, but the effect secured is very beautiful.

This style of decoration is quite out of the ordinary, and one sure to give satisfaction. As in number twelve the papers could be reversed. If this treatment were adopted the festoon frieze should be dispensed with. The effect, however, would not be as beautiful as the style we show.



S. H. Maxwell & Co.

## INTERIOR NUMBER FIFTEEN.

**G**HESE papers are shown for a living room or library, but are adaptable for a number of purposes.

The floral upper can be hung above a plain stripe for a chamber, or it can be used with good effect as a whole sidewall, either cut to a finish or a drop ceiling effect. This is an independent hanging, having no frieze made to match.

The lower paper is especially appropriate for a dado or above the wainscot in a hall or library.

Both patterns are printed on ingrain and white stock.



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## INTERIOR NUMBER SIXTEEN.

**H**E decoration here shown consists of sidewall, eighteen-inch frieze, nine- and six-inch borders with ceiling to match. The paper is a set figure with a small background and made in various colorings and grades, including ingrains, expressly for churches, halls, lodge rooms, and public buildings.

On account of the different widths of borders any size room can be put into suitable panels, and a great variety of effects obtained.

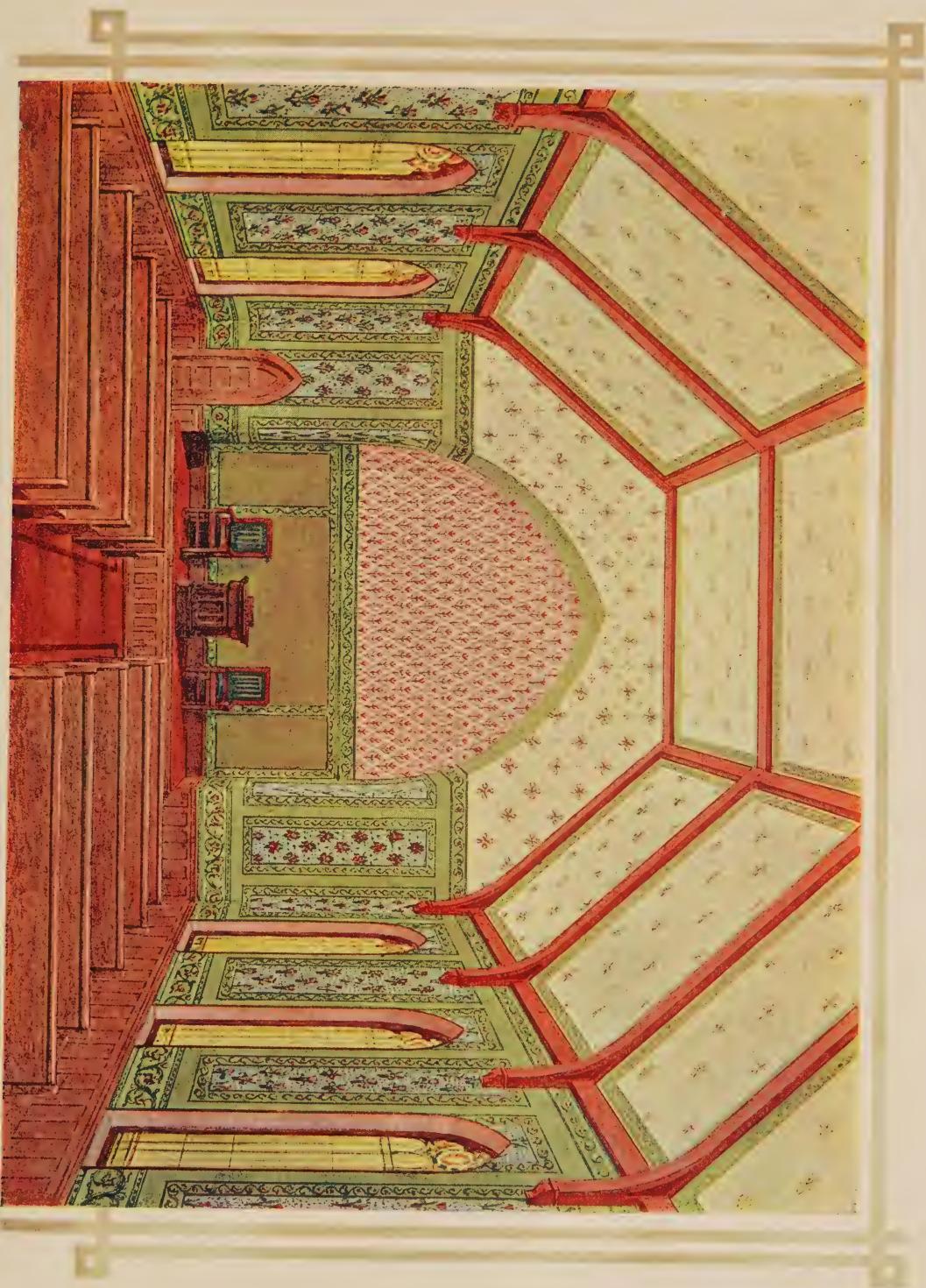
The main wall decoration, as shown, consists of panels in which the sidewall is used as a filler, framed with the six-inch border.

A plain duplex, ingrain, or tint is used for the styling between the panels. The eighteen-inch border is used above the wainscot, and the nine-inch border at the ceiling line.

For the decoration back of the pulpit, a plain permanent duplex, ingrain, or tint is used for a filler and framed with the six-inch border. This affords an excellent background for the pulpit furniture.

An all-over figured paper is used above the panels to the arch, finished at the bottom with another strip of six-inch border.

The ceiling can be paneled with either the six- or nine-inch border according to the size of the room.



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## INTERIOR NUMBER SEVENTEEN.

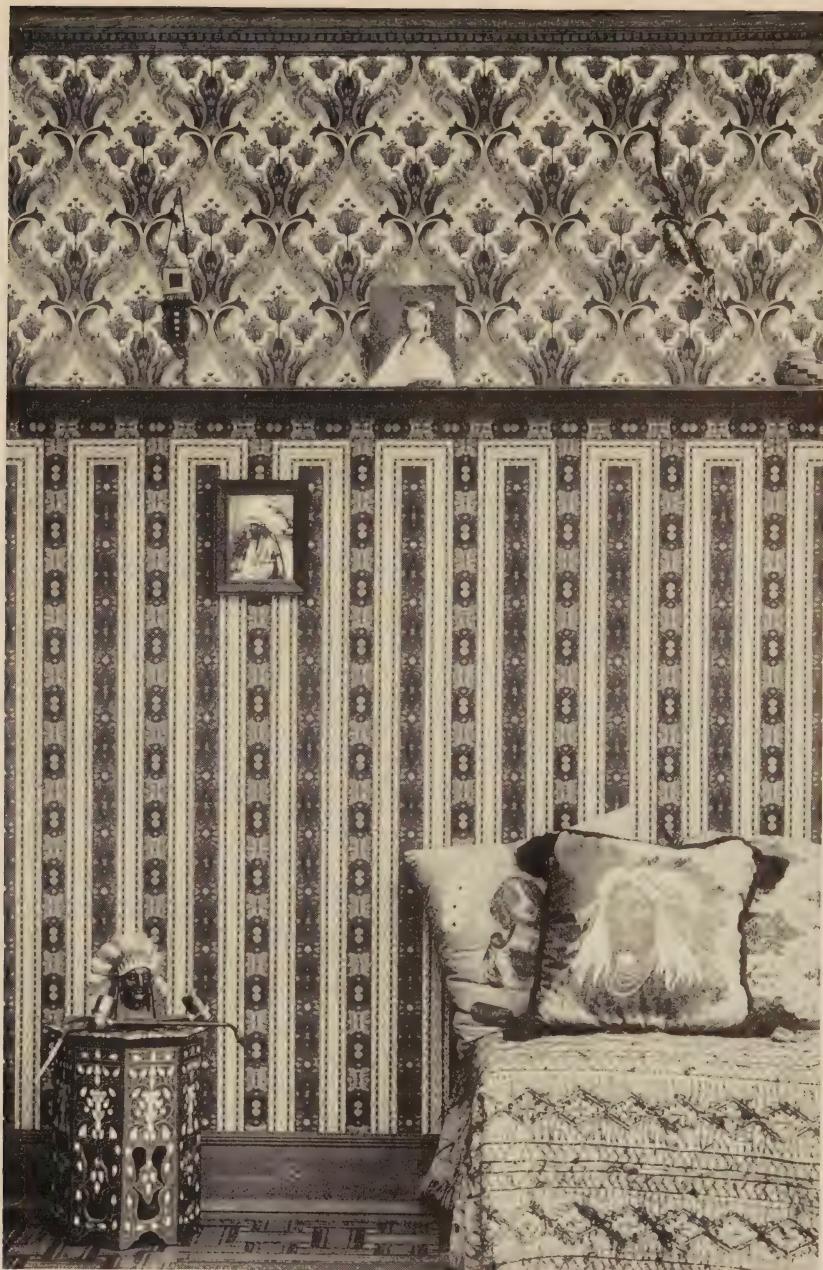
HE Library or Den shown is hung with tapestry papers printed in rich colors.

It illustrates the effect that can be produced by the decorator with an inexpensive stripe paper used as a lower.

The panel effect is obtained by mitering the stripe. This can be done with any paper where the stripes are regular, but the result is most satisfactory when the stripes are narrow.

The upper is a sidewall of a combination and has eighteen-inch frieze and ceiling to match. We can strongly recommend the use of this pattern with the match border and ceiling in connection with the lower treated as a dado.

When the lower is used as a dado a good effect can be obtained by paneling same at top and bottom.



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## INTERIOR NUMBER EIGHTEEN.

CUT-OUT friezes were introduced in the Maxwell Line a number of years ago.

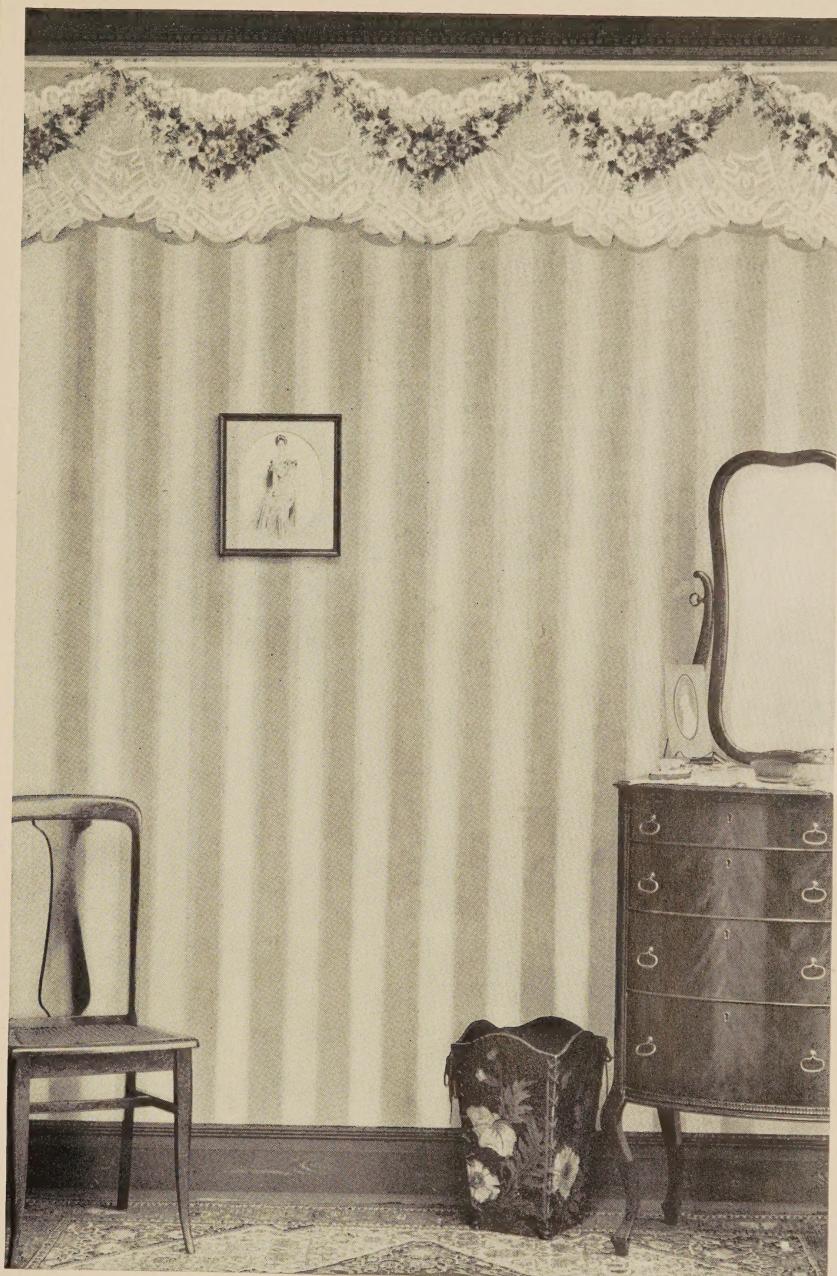
They became popular at once with the high-class decorators and have rapidly gained in favor with the trade in general.

They can either be used as straight borders above the picture moulding or cut out as illustrated.

The sidewall is printed in soft colors with white lines so arranged as to give the paper a textile effect.

If the ceiling in the room is low, the drapery in the frieze could be cut out, leaving a narrow festoon of flowers to fall over the stripe.

The effect secured is shown in Interior number fourteen.



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